

IN THE WORLD OF MUSIC.

GROWING POPULARITY OF CHAMBER CONCERTS.

Ideal Conditions Not to Be Found in the Halls—How Chamber Music Ought to Be Performed—Increasing Musical Activity of This City—How Little Foreigners Know of What We Are Doing

The operatic stars have disappeared beyond the pale horizon's lucid verge. They have swept proudly into the limbo of the past, where their magnitudes are altered by the spring of certain learned pundits at the lower ends of journalistic telescopes. Swans in New York are gone in Boston, good old Boston, where to sit out of tune is the true way to be dramatic and where Rossini is a better musician than Schumann.

Now the concert gives place in that there is room for him to breathe in the narrow world, which was so beset by these huge Colossi of song. Now may the humble solo singer, whose voice is not big enough to shake the rafters in the opera house, come forth from his winter's obscurity and toy with the songs of Schubert and Wolf and Strauss. Now may the parlor pianist give recitals and distribute tickets among friends who have not the seductions of "Aida" or "Cavalleria" to lead them from their true musical enjoyment.

Now chamber music organizations spring up like mushrooms and people are asked to sit in solemn silence and listen to the trio of new composers, dug up from the fields of Europe, or to the quartets of Beethoven and Brahms, which have after all been tolerably well performed even in opera months by Franz Kniesel and his associates.

The desire to shine in the performance of chamber music is altogether human. Every one has been told that this is the most refined and exclusive form of the art. Every one feels that to speak with emotion of a performance of a Beethoven quartet or a trio by Brahms is to disclose a very special fitness for a high seat among the inner brotherhood.

Therefore at this time of year it is common to behold numbers of amiable persons clad in bright raiment sitting at the receipt of chamber music in halls which throw upon the performance of such works the chill of a cold and deadly artificiality. It would be most true to say that there is not a satisfactory concert hall in New York. It is beyond question that in none of them are the conditions ideal.

In a large auditorium, much occupied with jumbo piano recitals and orchestral performances, the icy blasts of air which sweep incessantly over every head make listening to music a feat of daring and endurance. In another, the resonance entirely too great for anything but a string quartet, and a deadly coldness in the surroundings are deterrent elements. But after all, when it comes to chamber music, it may well be questioned whether any hall would permit of entire satisfaction.

The truth is that when a quartet is perched on a platform and the intangible barrier of stage separation is erected, and thus between it and the hearers one of the greatest obstacles to perfect chamber music enjoyment is created. To hear chamber music properly, to saturate one's self with it, one should be able to swim in it. One should be in its atmosphere. Set a quartet on a stage and you at once isolate its atmosphere just as thoroughly as if it were a planet floating through space.

It is true that the light of the planet reaches us and that it is mild, refractive, beautiful. But go out on a spring day and bask yourself in the light of our sun, and then compare that bath with the one you get when you bask in the rays of Venus on a summer night. The difference is like that which exists between hearing chamber music that reaches you from a stage in a rectangular hall and hearing it in a small room where you are immersed in the atmosphere.

The ideal chamber music hall is not a hall at all, but a chamber, a drawing room or a small private art gallery, where the surroundings are entirely artistic and comfortable. The performers should be seated in a natural and comfortable disposition about the room. It is not essential that the players should be in the center of the chamber. Their place should be chosen with two things in mind—first, the best possible projection of tone, and second, the most perfect harmony of feeling between the performers and the hearers.

There should be nothing brilliant or garish in the room. Low tones should prevail. Half-lights should burn everywhere. Only the players should be brightly lit. The lights should be screened. Lamps or veiled electric lights should be in the place, not yellow and flickering gas. There should be no carpet on the floor, only a few rugs carefully distributed so that they would not cloud the instrumental tone. There should be some flowers, not highly scented, but delicately perfumed.

The men and women of the audience should be appropriately garbed in elegant ease and simplicity, and should be most comfortably seated. There should be no such thing as a stiff backed chair. There should be no semblance of the deadly grinning row of the public auditorium. The hearers should sit about in admired disorder as they might at a more conversational gathering. Smoking should be allowed and even encouraged. The soothing influence of tobacco should be permitted to invite reflection.

Above all, the hearers and the performers should be personally acquainted. The idea of the hired player entertaining an audience of ticket buyers ought to be hurled far out into the blackness of night. Sympathy and mutual respect should prevail. In such conditions, if the players are real artists, something can be done. Haydn, for instance, may be enjoyed as he was by the Viennese in the days of his living popularity. He was their musical *pere*, the charming old gentleman who shored upon them sweets of melody and beauty upon their pleasure.

Who cannot appreciate the intimate charm of these musical days in which the Mozart children figured? How shall we moderns with our rigid concert halls and our rectangular public dome reproduce the joys of the *Rasensmusik* quartets? That we do get a vast amount of delight from them is incontestable. But we overcome the conditions in which we hear them. The conditions are not the best. If we had the best we should doubtless find these quartets much more pleasing than we do now.

And Brahms? Why, Brahms is for the lamp and the drawing room as much as any of them. The thundering in the portico and the empty reverberation of the huge audience chamber should, indeed, be hushed and sonorous, but every vibration should set certain waves rolling within the hearer. Is this happy state attained when Brahms is performed on the stage? Is it not true that we get

more than we sympathize, that we applaud rather than thro? Suppose a performance of such works as the recent songs of Charles Martin Loeffler with viola obbligato. How do those come to us in such an auditorium as that of Mendelssohn Hall? Susan Metcalfe is not a tyro in song interpretation, and yet she made but half a success there. If she had sung those songs to us by the half light of a shaded lamp in some small study we should have known them in a far different manner. In short the spirit of chamber music is not unlike Herbert French's lady love.

Too bright is day. She comes not to the soul till it is on the roses— Too bright is day. She comes not to the soul till it is on the roses— Too bright is day. She comes not to the soul till it is on the roses—

The week just ended was sufficiently active to satisfy all lovers of music. It was deficient as weeks have gone in the course of the current season in the department of orchestral performance. Yet it supplied three concerts of this kind. In chamber music the week was the Danzig Margulies Trio and Mendelssohn Trio concert. The orchestral entertainments were the Volpe Symphony, the Russian Symphony and the Young People's.

Piano recitals were furnished by Albert von Doenhoff and D'Albert, and violin recitals by Ysaie and Max Piller. Edith Thompson and Ferdinand Jager gave a joint piano recital on Tuesday evening, and the Musical Art Society closed its season with one of those choral concerts which have come to be regarded as of special significance in this city.

The total number of entertainments for the seven days ending with yesterday was thirteen. This excludes several small concerts, semi-private and informal. In the height of the season there are usually about twenty concerts and six operatic performances a week in Manhattan. Brooklyn supplies a considerable addition, and many of the concerts in that borough merit more consideration than the musical chronicles on this side of the East River are able to give them.

It is safe to say that in the musical season there are about forty musical performances a week in New York, not counting, of course, the running operas. A comparison of the London newspapers with those of New York would lead one to suppose that the British capital was supplied with about four times the number of musical entertainments that Gotham has, where the difference is most marked. London undoubtedly has a large number of unreported musical entertainments, just as New York has, but a greater proportion of those given over there are mentioned.

A study of the musical columns of the more old-fashioned of the London papers seems to indicate that concerts are reported chiefly at the convenience of the critic. In other words, he goes to see many, but he can't say in a day and the next day. Hence the principle adopted by most newspapers seems to be to omit all that can be omitted without an actual neglect of essential news.

A fundamental principle of newspaper making is that the news which interests only those who name appear in it is a news at all. This principle is applied in New York as far as possible to the reporting of concerts. It seems not to prevail in the London edition.

Berlin runs slightly ahead of New York and London. About 800 concerts are given in a season in Berlin. If these were spread over the five months of New York's busy musical period they would give us forty concerts a week, which is only about four times as many as we have in New York.

But most of these Berlin concerts are entirely public, and a much larger proportion of them are important than is the case here. Still the count goes to show that New York is by no means the last in the musical procession, and there are other American cities which are certainly not idle. However, they appear to be abundantly able and willing to speak for themselves.

In spite of these American activities foreign countries still continue to be utterly ignorant of what goes on here. Occasionally one stumbles over an accurate piece of information, as in the case of the London *Daily News* recent summary of the facts in the history of Victor Herbert's legal vindication, but generally such knowledge is confined to London.

Germany knows almost nothing about musical America, and that, too, in spite of the visits of German artists. The typical German player or singer seems to be incapable of a disinterested view of matters here. He goes home and speaks contemptuously of the country because it failed to appreciate him, and he returns with a show of much concern about national politics, finances and commerce. Such things should have been forgotten when the great Stubbington sang or the mighty Bangumstein played.

A German paper which calls itself *Artiste* recently printed a translation of an article on Richard Strauss by James Huneker and expressed its astonishment that in America the works of this distinguished composer were known and that there was a critic capable of discussing them. Yet Mr. Strauss has visited America, and one would imagine that German daily newspapers might perchance have recorded that fact.

In musical Italy they know absolutely nothing about this country. Such a ridiculous rhodomontade as that recently issued by some irresponsible person and addressed to Signor Ricordi, calling upon him to prevent further performances at the Metropolitan of works published by him, could never have found its way into an Italian paper except along the road of complete ignorance.

If Ricordi could neglect the comforting royalty and stop the performances of the Puccini operas at the Metropolitan it would not be through dissatisfaction with the singers or the stage mounting, but through disapproval of the conducting of Mr. Vigna. If any Italian gentleman wish for further information on this point, let them communicate with Puccini, and they may learn many things which they now do not know, but which plain writers for American newspapers do.

But, after all, what the countries on the other side of the Atlantic may or may not know about us ought to concern us very little. We must live our musical life for ourselves and not for them. If it pleases them to regard us as a nation of barbares while we are drawing to our shores all their greatest artists and paying them fabulous sums to entertain us, what does it matter? They have the goods and we have the money. We shall always do business together. We must live our musical life for ourselves and not for them. If it pleases them to regard us as a nation of barbares while we are drawing to our shores all their greatest artists and paying them fabulous sums to entertain us, what does it matter?

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contributes thus to our aesthetic enjoyment and grumbles a little now and then, we need not care, need we?

Meanwhile the publication of valuable collections continues. The Schirmers have just issued one called "The Golden Treasury of Piano Music," a poor title, but a good collection. It consists of two volumes containing pieces by several of the English composers for the virginal, by some of the Italian harpsichordists, some by German clavichordists and others by members of the French clavichord school.

Byrd, Gibbons, Frescobaldi, both Scarlatti, both Couperins, Kuhnau, Mattheson, Muffat and others are represented. The work has been carefully edited by Louis Oesterle, and there is an admirable introduction by Richard Aldrich. Portraits of Byrd, Purcell and Domenico Scarlatti are published. The series is to be continued with volumes representing later periods in the art.

The Dittens have just published a volume of twenty-four negro melodies transcribed by Coleridge-Taylor. The selection has been well made, and the colored composer has discharged his task of making the piano transcriptions with skill.

W. J. HENDERSON.

NOTES OF MUSIC EVENTS.

Programme of the first concert of the Boston Symphony Orchestra, Thursday evening, March 16, Tachakowsky's "Manfred" symphony, Brahms's concerto and Beethoven's overture, "Leonore No. 3," Schumann's "A Post Overture," and a piano concerto and Brahms's first symphony; soloist, Ernest Schelling.

Because of the continued request for another joint recital by Josef Hofmann and Fritz Kreisler, the two artists have decided to give a second concert in Carnegie Hall on Sunday afternoon, April 16. This will be the farewell appearance of three artists of this country for this season. The biggest Sunday night audience of the season greeted both Hofmann and Kreisler in the Metropolitan Opera House, on Sunday last, the receipts being over \$12,000.

The Knickerbocker Quartet, Mrs. Hesse, Dr. Moss, soprano, and Herman Hesse, violin, pianist, are the artists who have consented to appear in the testimonial concert which is to be tendered to George Becker, the popular concert ticket agent, in Mendelssohn Hall, on Wednesday evening, March 22.

At the fifth of this season's People's Symphony Concerts, which is scheduled to take place in Carnegie Hall on Friday evening, March 17, the orchestral music will include the Mendelssohn music to Shakespeare's "A Midsummer Night's Dream," the "Piano Concerto" overture by Wagner and Liszt's symphonic poem, "Les Presages." The soloist of the concert will be Miss Olive Mead, who will be heard in the first movement of Beethoven's violin concerto, op. 61. In view of the enormous attendance at these concerts the necessity of providing seats has been met by placing chairs on the stage besides all unoccupied seats will be thrown open to the general public after the overture.

The Kallenbach Quartet's last concert will take place at Mendelssohn Hall on Thursday evening, March 16, with Miss Hesse, soprano, pianist, and the quartet will include the Mendelssohn music to Shakespeare's "A Midsummer Night's Dream," the "Piano Concerto" overture by Wagner and Liszt's symphonic poem, "Les Presages." The soloist of the concert will be Miss Olive Mead, who will be heard in the first movement of Beethoven's violin concerto, op. 61. In view of the enormous attendance at these concerts the necessity of providing seats has been met by placing chairs on the stage besides all unoccupied seats will be thrown open to the general public after the overture.

Ysaie will give his last recital at Carnegie Hall tonight. He will be assisted by Josef Viana da Motta, the pianist.

Mr. and Mrs. David Mannes will play Bach's A major sonata, Beethoven's F major and Brahms's G major, all for piano and violin, at Mendelssohn Hall, on Wednesday evening, March 22.

Jollie Benson, low soprano, will give a song recital at Mendelssohn Hall on Tuesday evening, March 21.

Victor Herbert's Sunday night concert at the Majestic Theatre will be resumed tonight. Mrs. E. Stowell Piper will sing.

At its concert on Tuesday evening at Carnegie Hall the Gracioso Society will present the opera "The Barber of Seville," one of the most beautiful of modern comic operas, and Richard Strauss's "Till Eulenspiegel," which will be heard for the first time here. A new work by the most widely known of contemporary composers ought to attract all music lovers. The solo singers will be Lillian Blauvelt, soprano, Miss Kirby Linn, contralto, D. T. Redden, tenor, and Herbert Witherspoon, bass.

COLUMBIA'S SHOW WEEK.

Students to Play "The Khan of Kathlan" at the Carnegie Lyceum.

Columbia's students will begin their annual variety show week to-morrow night at the Carnegie Lyceum, presenting a comic opera called "The Khan of Kathlan." The book and lyrics are by Kenneth S. Webb, '08 college, and the music by Herman W. Albert, '05 college. Also most college operas, it has to do with adventures of a potentate of some uncharted country, who has a plurality of wives and deficiency of wealth. The show is produced under the management of Robert C. Lewis, '05 college.

The men taking part in the show have been prominent in Columbia dramatics for the past two years. The part of the Khan is played by Walter E. Kelley, '07 college, who was the *Missing Link* in last year's show. Ralph K. Vupperman, '08 law, as usual portrays an ingenious female. Richard Conried, '07 college, a son of Bert Conried, has a part with the rather unflattering title of *Louis Lunatic*. Louis J. Ernst, '08 science, has a German dialect part as *Capt. Hans Heine*. Webb, the author, has one of the minor parts. Duncan Browne, '05 college, one of the "various football tackles," is a husky looking "Prime Minister" to the Khan.

One of the outside features of to-morrow's performance is the fact that Miss Emma Kames will celebrate an anniversary by her stage debut at attempting the opening night of the show. The press agent refuses to say exactly what anniversary it is, but merely says that Miss Kames will attempt to win through personal friendship for young Webb.

The show has been coached by Lea Short, assisted by George Hooper, who staged the American production of "Fanny." The show will run for a week. Performances will be given every evening and there will be a matinee on Saturday.

STRING OF EXPLOSIONS.

Small Boy Fire Over a Manhole Has Unlooked For Results.

George Croft of 423 West Thirty-eighth street and Willie Ernest of 548 West Thirty-eighth street decided to call the strike off yesterday morning and as a fitting finale built a bonfire over a manhole in front of the Children's Aid Society School at 417 West Thirty-eighth street. In a short time they had collected enough material to satisfy even two small boys. George applied the match and Willie boomed the job.

No sooner had George done his work than there was a loud explosion which bowled Willie and George over.

The first explosion was followed by a second which nearly turned a passing Adams Express wagon over. Two other explosions occurred, one at the corner of Thirty-eighth street and Ninth avenue and the other opposite 438 West Thirty-eighth street.

The celebration was voted an entire success by both boys, who escaped unhurt. At the offices of the Empire Subway Company in the Jackson Building at Twenty-eighth street and Broadway it was said that gas from the mains must have leaked into the tunnel through which the electric light wires run.

PLAYS AND PLAYERS THIS WEEK.

MURRAY CARSON TO MAKE HIS DEBUT IN "THE TRIFLER."

Mary Mannering Coming Out as the Star of "Nancy Blair"—Forbes Robertson to Revive "Hamlet"—Frank Keenan's New Play—Odette Tyler's Return.

Even though Lent is supposedly the dull season in the dramatic world, several new things are to be seen in the theatres this week. One of the most interesting is not so new as the rest, but has succeeded in attracting New Yorkers greatly already. At the Knickerbocker Theatre to-morrow night, Forbes Robertson will begin the last week of his engagement here by reviving "Hamlet," with Kate Rorke as Ophelia. Mr. Robertson's *Hamlet* was warmly commended last season. He had not expected to revive the play on this visit, but there has been a great demand for it. Ian Robertson, a brother of the star, will play *Claudius*, and the play will be given with a great scenic display and with Tchaikovsky incidental music.

Mary Mannering will return to the stage at the Criterion Theatre next Wednesday night in "Nancy Blair," a new dramatic production of Elmer McCourtney Lane's popular novel, made by Paul M. Potter. The story sets forth the loves of many persons, among them Robert Burns, for Lord Stirling's daughter, Nancy, and a series of tragic occurrences arising therefrom. The scene is Edinburgh in the year 1788.

The book has been successful and the play, for which an elaborate mounting has been supplied, is expected to duplicate on the stage the fame of the novel.

An interesting theatrical event will be the debut on the American stage at the Theatre next Thursday evening of Murray Carson, a well known English actor and playwright, in a new comedy written by himself called "The Trifler." Mr. Carson is not unknown by his work in this country, for he collaborated with Louis N. Parker in writing "Rosemary" for John Drew and "Change Alley" for E. H. Sothern. He was the first actor to win recognition in London in the comedies of George Bernard Shaw and starred successfully in England in "A Royal Divorce." The *Trifler* in his new play is a foreign diplomatist and the chief action in it is provided by his falling in love with a woman spy sent to break up the mental happiness of his Queen. The lead woman's part is to be played by Elna Berger, an actress well known on the other side. The entire company comprises five persons only.

Odette Tyler is to be seen here to-morrow at the Yorkville Theatre in a new play called "The Red Carnation," supported by the stock company which has done so well in the past. The play is a comedy. The scenes are laid in Paris, and the plot is founded on the historic attempt to rescue Marie Antoinette from her prison. Miss Tyler expects to use the play as a starting vehicle next season if it comes up to expectations.

The Berkeley Lyceum Theatre will be closed for rehearsals this week. It will reopen on March 20 with a new three act farce called "A Friend of the Family."

William Gillette begins the second week of his engagement in "Sherlock Holmes" at the Empire Theatre to-morrow night. A renewed triumph to his credit. He has captivated audiences last week, and as it is understood that these are his last appearances in the role of Conan Doyle's famous detective the interest in "Sherlock Holmes" is likely to be maintained to the end of his engagement.

Ellis Jefferys will remain this week at the New Amsterdam Theatre in "The Prince Consort" and then will move to the Knickerbocker. She has already won great popularity for herself and her company. This week, "The Webster and Kate Phillips of London, Henry E. Dixey and W. H. Thompson. She will be followed at the New Amsterdam next week by Richard Mansfield in his repertoire.

The revival of M. Supple's comic opera "Boccaccio" at the Broadway Theatre, with Fritz Schaff singing the part of the young man, is doing very well. Announcement is made that the bill will not be changed for some time.

That frolicsome young person, "The College Widow," celebrated the fourth night of her tenancy of the Garden Theatre last week. In spite of its long run, George Ade's clever comedy continues to be a great drawing card in the season's theatricals. The cast of the play remains the same.

Amelia Bingham is to give a professional matinee of "Mile. Marni" at Wallack's Theatre on Tuesday. Her new play has been improved since the opening night.

So great has been the success of Ibsen's dramatic epilogues, "When We Dead Awaken," that Maurice Campbell will continue the series of special matinees for the play at the Garden Theatre, Tuesday, Thursday and Friday afternoon. The play will be presented with the same cast as on its first presentation, including Fredrick and E. J. Connelley, Donnelly, Frank Loe and Florence Kahn.

"The Duchess of Dantzig" will begin its ninth week at the Garden Theatre to-morrow evening. It has proved one of the successful musical entertainments of the season.

Because of contracts calling for his appearance in Boston on March 27, Robert Edison will begin to-morrow night the last two weeks of his engagement at "Strongheart" at the Hudson Theatre. He will be followed by Virginia Harlan in her new play, "The Lady Shore" by Lena R. Smith and Mrs. Vance Thompson.

"Mr. Pipp" will begin his fourth week of education at the Liberty Theatre to-morrow evening. It is a highly pleasing comedy which is pleasing thousands of theatre-goers.

The attendance at George Bernard Shaw's comedy "You Never Can Tell" is still limited only by the seating capacity of the Garrick Theatre. It is a typical Shaw comedy. "Her Last Rehearsal," Jehan Nelson in a farce, "Mr. and Mrs. Perkins in a Sketch," "The Halfway House," William Windom as a nurse girl, Mabel Adams and Corinne Gillett, acrobats, are some of the other performers.

A travesty on "Leah Kleschna," to be called "Leah Klesner," will succeed "The Athletic Girl" at the Colonial Music Hall after this week. Charles J. Rose has written it and he and Mabel Fenton will lead the cast. This week "The Athletic Girl" and the "Due in the Snow" both give way to include Potter and Cartwright, acrobats, two clowns and a mule and Dalphine and Deluna in a musical comedy, Rose and Fenton in a comedy version of "Oliver Twist," June McCree and others in a sketch, Frank Loe and a chorus will sing "Clancy."

To-morrow evening the *Cliffhanger* will be given at the Garden Theatre.

formance of "The Woman in the Case"

will be given at the Herald Square Theatre. Blanche Walsh in this play is becoming a woman's actress. As many women as men are among her admirers in this particular Clafie Fitch drama.

Mrs. Leslie Carter's success in "Adrea" at the Belasco Theatre is being well sustained.

In a few days David Warfield will have appeared in "The Music Master" 200 times. A play, admirably acted, which makes the audience both laugh and cry, has always been popular in New York, and Mr. Warfield's fine characterization of the old German musician fills the Bijou Theatre at every performance.

A favorite musical play which stands the season's wear is "Fantasia," in which Jefferson DeAngelo and Katie Barry are to be seen at the Lyric. It is now nearing its 100th performance, and Raymond Hubbard is composing a special overture for the occasion.

The New York Theatre has returned to its old popularity with the stay there of Wright Loomer in his Biblical drama, "The Shepherd King."

"Abigail," at the Savoy, is a play without a villain. All the characters are cleverly drawn types of New Yorkers, and Grace George and her company portray them well, proving in distinctly the wickedness is not a necessary part in a stage success.

Eight weeks were originally allotted to the play of "The Brown" at the Majestic Theatre. The play has been almost up and *Anders* and *Tips* are still filling the playhouse. They are likely to stay for several weeks longer than the original time given to them.

The Irving Place Theatre is rejoicing in the joint appearance of the three Berlin stars, Ferdinand Bonn, Rudolf Christians and Harry Walden in Beethoven's "Zapfenstreich," "Staps." The play is doing so well that Herr Conrad has decided to keep it on all this week, except at the Saturday matinee, when Rudolf Christians will be seen in his favorite role, *Redacteur Rols*, in Freytag's comedy "Die Journalisten." Future productions are to be "Die Familienfidele," "The Family Reunion" by Gustav Kadelburg, author of "At the Whirlwind Tavern," and a cyclod of Schiller plays in commemoration of the poet's death.

The 100th performance of the Victor Herbert-Glen MacDonough musical comedy "It Happened in Noland" was celebrated at the Lew Fields Theatre last Monday night, but the piece maintains interest. In the cast are: W. Fields, Marie Cahill, Joseph Herbert, Harry Fisher, Joseph Carroll, Julius Steger, William Burrows, Frank O'Neill, Bessie Clayton, Mary Naudin, Billie Norton, Pauline Frederick and Grace Field.

The regular season at the Weber Music Hall will close in two weeks, and the company will start on its spring tour, going as far west as Chicago and opening in Baltimore on March 27, presenting "Higgledy-Piggledy" and "The College Widow." The tour will last more than two months.

Blanche Bates's stay at the Academy of Music in "The Darling of the Gods" is proving a great triumph for her and the Belasco play. It is the largest theatre in which she has been seen in New York and it is filled every evening.

William A. Brady's spectacular revival of "Silent" is to be the attraction of the American Theatre this week. The cast includes Helen MacGregor, Edwin Holland, Edward Mackay, Franklin Roberts, Pearl Landers and Marion Chapman.

The Jolly May Irwin comes to the Grand Opera House this week in "Mrs. Black is Back." An extra matinee on St. Patrick's day is announced, in addition to those on Wednesday and Saturday. The cast and production remain the same as in her Broadway run.

At the Fourteenth Street, a popular play and a popular actor will be seen this week in "Chen's Luck," with Joe Welch in the title part.

Kollar, the magician, comes to the West End Theatre to-morrow for a week. One of the remarkable things he will show will be the growing of magic roses before the eyes of the audience for presentation fresh and fragrant to the women.

Walter E. Perkins and twenty others appear this week at the Murray Hill Theatre in the military farce comedy "Who Goes There?" brought out only a few weeks ago.

Charles E. Blaney's well known melodrama "The Curse of Drink" is at the New Star this week. It is not altogether a drama of horrors like the English production of a similar title.

At the Metropolitan Nat. M. Willis will be seen in his musical melody "A Son of Rest," with the bevy of pretty girls which usually accompanies him.

Henry Miller goes into vaudeville this week at Proctor's Twenty-third Street Theatre. He will appear in Clyde Fitch's play "Fantasia," with Laura Hope Crews. John T. Kelly, who was reported to vaudeville from the Weberfeld forces, is also on the programme. Maggie Cline is there also, still throwing down McClure. Others in the programme are the eight Salvages, Hugh Dougherty, Caldera, a wire juggler, Mayme Remington and her plink-plinkers, Leo Carrillo, impersonator, and Curtis and May, comedians.

The stock company at Proctor's Fifth Avenue celebrates its 250th performance on Tuesday by distributing silver powder boxes to the women patrons of the theatre. The play for the week is "Vivian's Papa," and earlier T. Kelly created the leading role in it has been especially enjoyed for his part. In the vaudeville between the acts, "Cinderella," a pretty scenic novelty, will have its first presentation.

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The time is now drawing very near when we shall give up possession of our 14th street warerooms, having transferred our offices and headquarters to the new WISSNER WAREROOMS,

Fifth Ave., cor. Fifteenth St.,

and until such time we shall make even greater inducements to the public than anything we have yet offered.

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